

AUTHOR & JOURNALIST

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AUTHOR & JOURNALIST

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JUNE, 1959



Another Famous Author Endorses Palmer Training

Monica Dickens, authoress of 11 best selling novels including "One Pair of Hands, One Pair of Feet" and "The Winds of Heaven," successful columnist, great-granddaughter of Charles Dickens, states: "I have had a personal interest in Palmer Institute for over a year because a member of my family has been one of its students. The thoroughness of its teaching techniques and frankness in criticizing student efforts have greatly impressed me. I feel certain that any person with a sincere desire to write will benefit greatly from its course."

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What Readers Say

Heaven and Sex

Things are not as bad as I, Einstadt paints them in his April letter. Pearl Buck has leavened heaven with sex and made the ladies' aid like it.

Monroe Stearns in the same issue does admit that his dicta don't apply to verse, and I suspect that there is room for novelty in short stories and novels, even in how-to-do-it books, and that he is omitting half the human race from his idea of readership.

KELLY JANES

Morrisville, Vt.

How Larkin's Suggestions Helped

A year ago your magazine ran an article on trade journal writing by Harold S. Larkin of the *Apparel Register*.

Following his advice, I attempted this type of writing and, working less than a day a week, have already sold about 25 trade articles with a profit of around \$700.

It's the perfect way to combine my hobbies of writing and photography and make excellent pin-money in the "spare time" stolen from my busy life as mother of four lively children and wife of an active attorney.

If it were not for *Author & Journalist*, I would never have dreamed of trying that kind of writing.

(Mrs.) MARGARET W. CLAYTON

Charlotte, N. C.

The Horace Coon Treatment

This is meant to be a fan letter as well as an airing of my views! First, just for the record, whereas I used to subscribe to every writers' magazine in America, I've narrowed it down to *Author & Journalist*. Why? Because in a small package, and a reasonably priced one, we get everything. Wonderful market lists, fine articles, and a feeling of "it could happen to me" through the kind of articles your magazine prints. In other publications, it is very easy to feel "I can never achieve the stature of a good writer," or some such nonsense.

It is too soon for me to make any statements about how I became a writer, and I probably will never get into that state of mind (I hope), but I'd like to say that the eleven articles I sold to religious magazines since April 11, 1958, are all due to something Horace Coon said in his book, *Speak Better, Write Better*. The sentence that made the difference was this, "Writers are original when they are themselves, when they are true to themselves."

I'd read that magazines were interested in the novel, the different. When I figured it out that I'm different from anyone else, just as each one of us is, I quit being afraid to "say it as I see it." And that is all the secret there is to my suddenly beginning to sell.

Because I think readers need the Horace Coon treatment as I did, and because I don't believe Mr. Coon would mind, I'm going to quote one paragraph which, in my prejudiced opinion (I think he's wonderful), holds the greatest encouragement a writer can find anywhere:

"You are a lot more different from other people than you realize. Believe me, you are a strange,

wonderful, beautiful creature, not like anybody else who ever lived or ever will live. Your reactions are unpredictable; your ideas have come from nobody knows where. You are yourself. Be content to be that person. Do not try to imitate. That is, do not imitate what you have to say. You can imitate the form in which you say it if you think that form will convey your message. What you write can follow the same plan that other writers have followed when they have tried to explain things. It should, as a matter of fact, be in one, two, three order."

Take a fresh look at old subjects, your own individual and personalized look—and then talk about it.

ALICE OGLE

San Francisco, Calif.

Fontaine and Humor

This month's article by Robert Fontaine is a gem. "Witty and practical" are the right words for it. It's a keeper for me, for sure.

IRENE WARSAW

Bay City, Mich.

After reading Robert Fontaine's amusing and very informative article in the April *A&J*, I feel the urge to say "Thank you!" to Mr. Fontaine, for writing it; and to you, for publishing it.

Surely this must be one of our greatest needs today—the ability to laugh. Unfortunately, it is now considered by many to be unpatriotic to laugh, because of the serious state of the world. About the only thing you can laugh at safely is yourself—or your wife (and that can be really dangerous!).

All humorists should rise together and change this situation. I, for one, am in favor of establishing a prize, similar to the Nobel Prize. This prize to be for the best humorous book of the year. Or maybe two prizes—one for books, and one for articles. I will even contribute one-tenth of the proceeds from my first sale of humor to help start this foundation. Just let me know when it's organized—maybe I'll have made a sale by then!

I might mention, in closing, two valuable aids to my writing ambition. First—the *A&J*, from which I have received immeasurable help and comfort. Second—the Story Critics' Club, of which I am a member.

DWIGHT WILSON, JR.

Swannanoa, N. C.

Your current issue is a great help to all of us! Thank you for the good material about marketing and the excellent Fontaine article.

DOROTHY BANKER TURNER

Pomona, Calif.

What's Happened to the Press?

What has happened to the newspapers in recent years? They used to be my main source for article facts but lately I'm having a devil of a time. Today, for instance, I carefully read three papers—one from Cleveland, Ohio; another from Chicago; and the other our local sheet—but I found not one single item worth clipping.

I know there are other ways of gathering facts

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but since I am deaf and not too efficient a lip-reader, I can't resort to personal interview. I've tried interviewing by mail but have found even public relations men—who are being paid for it—reluctant to give out even harmless information. In the past, newspapers have served me well.

It can't be that my interests are too narrow. At the moment I'm particularly interested in the problems and accomplishments of the aged, unusual accidents of children, the successes of the handicapped, comments of psychologists and psychiatrists on any subject whatsoever. And I clip other items too—just in case I can find more.

If there are any other writers who would be interested in exchanging clippings with me, I'd be glad to cooperate. I take two newspapers daily, one on Sunday, and a weekly news magazine.

RUTH E. RENKEL

375 Brandtson Ave.
Elyria, Ohio

Results from A&J

Many times my efforts have been wasted. I've had quite a few rejection slips. But in a little more than a year's time that I have received *Author & Journalist* I have received five welcome checks, one rather large. Many thanks to a thoughtful sister-in-law for the gift subscription, it has proved to be very worth-while.

I have been winning prizes occasionally for quite a few years. I will remember the first prize I ever won was two boxes of delicious chocolates when I was a small girl, in a word-making contest sponsored by a local drug store. I also remember the

first article which I wrote when I was quite young, on the topic "Why it Pays to be Honest." It was published in a little Sunday School paper. I was well satisfied that it was worth putting in print though I received no payment.

I have written winning jingles, slogans, quizzes, and articles. I also entered a play-writing contest and won a small cash prize over which I was real thrilled as it was my first attempt at play-writing.

I know people who have won much larger prizes but I have been well pleased with my smaller ones. I still hope to write something better.

I think your magazine is tops for us hopefuls.

BEULAH STEVEN

York, Nebr.

I have been a subscriber to *A&J* for many years, and have sold innumerable articles through the market listings. Until you took over, I read only the market lists, but you are doing a splendid job with it, and I read every article, and find each very helpful—essentially practical and to the point. It is an excellent magazine now, and I do appreciate its quality.

(MRS.) EDNA S. SOLLARS

Chicago, Ill.

Ethel Jacobson Always Pleases

Must take this opportunity to tell you that your magazine is invaluable. The articles are inspiring—I seldom fail to find some suggestions, even in those not strictly along my line of writing. Especially enjoy Ethel Jacobson's articles.

AGNES V. RANNEY

Portland, Ore.

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The experts tell us that it's never a good idea to refer to your competition openly. We wouldn't know. We're editors, writers and teachers—not advertising men. But we do know, and we say to you with all of the conviction we command, that NYS compares favorably on every count with even the most expensive writing courses.

We invite you to make the comparison. We urge you, in fact, to investigate what each course offers before taking any.

You'll learn that every NYS instructor is an active writer, editor—or both. (You study under their personal direction at home in your spare time.)

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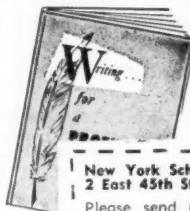
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SCOTT MEREDITH

New York, N. Y.

Contests and Awards

The American Academy of Arts and Sciences,
280 Newton St., Brookline Station, Boston 46,
Mass., has established three Monograph Prizes, the
awards being \$1,000 each. This project is in
furtherance of the academy's 180-year-old tradition
of support of research.

A monograph is defined by the academy as "a
scholarly contribution to knowledge, too long for
an article in a learned journal and too specialized
for a general book." The awards will be made for
unpublished monographs in the fields of (1) the
humanities, (2) the social sciences, and (3) the
physical and biological sciences.

Closing date, October 1. Obtain details from the
Committee on Monograph Prizes at the address
given above.

— *A&J* —

Jack and Jill, magazine for children, offers
\$1,000 for the best serial submitted. Stories sub-
mitted may be adventure, animal, biographical,
fantastic, realistic, historical, or mystery. There
should be six or more chapters of about 2,500
words each.

The award is for serial publication. Book pub-
lication of the winning manuscript will be ar-
ranged if the author desires.

Mrs. Ada C. Rose, editor of the magazine, points
out that good serials are always popular with chil-
dren—but hard to find. In the April *Jack and Jill*
she describes some of the qualities youngsters de-
mand in serials. "Not any long story chopped up
into chapters will do," she states, "Each chapter
should deal with a new development in the story
and build up to a suspenseful climax."

Closing date, October 30. Obtain rules from
Contrast Editor, *Jack and Jill*, Independence
Square, Philadelphia 5, Pa.

— *A&J* —

Three contests of the Poetry Society of Texas
are open to all residents of the United States:

The Dr. A. Joseph Armstrong Memorial Award,
\$125. Offered by the Guardian Angel Group of
the Armstrong Browning Library for the best poem
of not more than 100 lines in the Browning tradi-

AUTHOR & JOURNALIST

tion, that fittingly commemorates the work of Dr. A. Joseph Armstrong of Baylor University. For the Armstrong Award, *three original copies* of poems are required.

The Aline B. Carter Peace Award, \$25. Offered by Aline B. Carter of San Antonio for the best poem of not over 40 lines on world harmony.

The Harry Kovner Memorial Award, \$25. Offered by Beatrice Kovner Bobys of Corpus Christi for the best poem of not over 40 lines expressing the thought that each of us is our brother's keeper.

For each of the latter two contests only one copy should be submitted. No entries for any contests will be returned.

Closing date, October 1. Full details of the contests are obtainable from Faye Carr Adams, Corresponding Secretary, 4244 Skillman St., Dallas 14, Tex.

—A&J—

The Poets' Club of Chicago has announced its sixth annual contest for sonnets in the Shakespearean form. Prizes \$20, \$10, \$5.

Submit three copies without byline, but enclose a sealed envelope containing title, name, and address. No entries will be returned except to the winners.

Closing date, September 15. Address Isabelle Gillespie Young, 848 Sunnyside Ave., Chicago 40, Ill.

—A&J—

In writing to the sponsors of any contest, an inquirer should always enclose a self-addressed, stamped envelope, preferably No. 9 or No. 10.

YOUR MARKET GUIDE

Thousands of writers are looking forward eagerly to the semiannual Handy arket List to appear in the July *Author & Journalist*. It will list more than 300 widely read magazines seeking material—fiction, articles verse,—from freelance writers.

In addition, you'll find practical articles, *A&J's* regular monthly features, and an analysis of writing opportunities for the rest of 1959.

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—Arch Kilpatrick, Penacook, N. H.

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American Weekly

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An Article
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Readers Digest

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Field & Stream

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L. T. Woodward, M.D.

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A Novel by Hank Searle
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WHAT TO TELL IN BIOGRAPHY

By AUGUST DERLETH

NEXT to adequate research to ascertain the basic facts about one's subject, nothing is so important in writing a biography as knowing what to tell, what is necessary to reveal, and what ought to be left out of a portrait of a fellow human being. I am well aware of the existence of a school of thought supporting the credo that a biographer ought to tell all, but I ask myself what is *all*? To present a factual, well-rounded study of the life of his subject seems to me the principal objective of the biographer, together, I might add, with such interpretation as he chooses to place upon the events of the life.

Once one has completed the research, this may seem to the biographer a relatively simple task. Any given life falls pretty readily into patterns which lend themselves easily to organization, and the basic outline of any biography almost invariably must move from childhood to the formative years, from young manhood to maturity and the accomplishments of the subject, throughout all of which the subject's character and personality are revealed as skilfully as the biographer's ability permits.

But simplicity in this task is a delusion; it takes all the skill the biographer can master to present the biographee even credibly, to say nothing of superbly well, combining sensitive interpretation

with vivid background creation—as, for example, in *Naked to Mine Enemies*, Charles W. Ferguson's recent fine biography of Cardinal Wolsey. The biographer discovers all too soon various areas of conflict, of which the most annoying almost invariably occur between the words and the deeds of his subject, which demand of the biographer his own decision as to his subject's motives, thoughts, convictions.

This is particularly true when the "facts" seem to be elusive. During the writing of my biography of Zona Gale, *Still Small Voice*, I found myself in the midst of such an interpretive problem. The issue was the conflict between Dr. Glenn Frank, then president of the University of Wisconsin, and the university regents with Governor Philip La Follette. Zona Gale had been an ardent La Follette supporter, but she had also been one of the regents who had persuaded Dr. Frank to come to the university presidency. She was distressed at the campaign against Frank, and was forced to take sides, choosing ultimately the side of Dr. Frank against La Follette, despite her lifelong association with that branch of liberal Republican political thought known in Wisconsin as the Progressive Movement. Why had she done so?

The charges against Frank had been specific, but could be summed up as a bill of particulars setting forth his failure as an administrator. Her own statements did not reveal more than a fierce loyalty and an emotional involvement, stemming from a long association as a writer with an editor, as Dr. Frank was before his coming to Wisconsin. What were the actual facts of Zona's decision? I could not ask her, for she had died a year before. I had no difficulty getting in to see ex-Governor La Follette, who gave me a perfectly clear statement of his position on the issue, and cited statistics and associational data I was free to check. But Dr. Frank himself evaded me time and again; on three

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separate occasions dinner meetings were arranged at the home of Zona Gale; each time I arrived to find that Dr. Frank had sent his regrets at the last moment—too late to prevent me from making the journey.

Moreover, when I did get to see that member of the board of regents who had led the fight to retain Dr. Frank, I found him curiously uncommunicative if anyone other than myself happened to be present. He would not countenance even the presence of my secretary, who was to take notes. Why? The only conclusion that seemed tenable to me was that the canny old lawyer-politician wanted to feel perfectly free to deny anything I might say in my book, whether he had said it or not. And from that stemmed my conclusion that Zona Gale had permitted an emotional loyalty to prevent her from taking an unbiased look at the situation. At no time since then has my conviction been altered.

But it took months of delay to come to this, and the interpretation had to be made not alone from Zona Gale's pronouncements and statements as reported in the press, not alone from her letters, but also from the subsequent events chronicled above. Such occasions confront the biographer far more frequently than he may suppose when he embarks on a biography. It was not the only such occasion I had to face in the writing of *Still Small Voice*. On this large public issue, I had no alternative but to tell all I could learn; on the other, which was a personal one—involving the emotional relationship of a young author, a protégée of Zona Gale's—I felt that there was nothing to be gained by revealing the matter.

How to differentiate? Quite simply. The matter of Dr. Frank's dismissal from the presidency of the University of Wisconsin involved Zona Gale actively; the emotional involvement of her protégée was the problem of the protégée, and involved Zona Gale only passively; there was little to show in her letters and her attitude that she was even aware of that problem, despite the revealing letters written to Zona Gale by her protégée, revealing, that is, to a skilled and intuitive reader. They may not have been as revealing to Zona Gale, whose relationship to her protégée was of such long standing that it could not have been viewed by Zona from the perspective of an uninvolved reader who came to it scarcely fresh.

There are other reasons for omissions. In the case of such an involvement as that between Zona Gale and her protégée, the latter might have been hurt and troubled by my reference, had she been alive; she had died, in fact, half a decade before Zona Gale herself died; so that consideration was not involved in my decision to delete. The question of what to omit must in part hinge upon the audience for which the biographer is writing, as I learned when I wrote a life of St. Ignatius of Loyola for young Catholic readers.

THE problem of St. Ignatius being presented to young readers was one of the omission of simple and widely known facts—widely known, that is, to any scholarly or adult reader who had troubled to ascertain the facts of Ignatius's life. He had been quite a rounder before his engagement in the battle of Pamplona and his subsequent conversion to his saintly life. He was then 30, and young readers would naturally expect to read about the exemplary life of the saint during his childhood

and youth. Ignatius had had no such life, and if I had elected to chronicle his first thirty years, it would have been very difficult to explain his deeds to young Catholic readers.

I chose therefore to begin Ignatius's life at Pamplona and deal with his youthful escapades in flashbacks associated with his attempts at making retribution. Thus I avoided outright concealment of his less saintly youth by simply rearranging my material in such a way as to focus the attention of my young audience on the positive aspects of St. Ignatius's character.

There was, of course—as there often is in books written for young people—another determining factor, and that was length. A limitation of 40,000 words or less simply does not permit the biographer to dwell at any length on any but the more significant aspects of the subjects' life, and, actually, does not afford space even for mention of many details of the life. To a certain extent, if to a less confining one, this is true also of any biography, no matter for what kind of audience it is written, and some biographers need the limitations imposed upon them lest they simply drown their biographee in the sea of their own speculations.

The life story of a saint, particularly, begins properly from the time he turns to God; in some cases saintliness is manifest at an early age, but this does not seem to have been true in the majority of cases. It was not true of Ignatius, and it was not true of Father Marquette, whose story I told also for Vision Books. Nor was it true of such an eminent Catholic layman as Columbus, the significance of whose life lies not in his youth but in his accomplishments in the voyages to America, though even these had their less savory aspects which could not be concealed even from young readers—the explorer's active interest in the enslavement of the Indians even against the wishes of his sovereigns, for example.

The literary biography has perhaps the fewest restraints to put upon the biographer. The biography of a literary figure is designed for the kind of audience which accepts fewer limitations than any other. A religious figure always arouses taboos. A political figure invites bias from readers, reviewers, and all too often from biographers, who can write adulatory or condemnatory biographies, one as wide of the true mark as the other. The historical subject may fall short of truth because of the falseness of information available—such as the deliberate historical falsification of the facts about Richard III. of England, ardently spread and condoned by his successor to the throne. But the literary figure in this is *sui generis*; he interests fellow authors and devotees of his work in particular; he is a fit subject for the reading of teachers and publishers, and, unless he happens to be a tremendously popular figure, partisanship is seldom an issue.

Perhaps that is one reason that speculation is always rife about literary figures; they lend themselves through their work as well as in their lives to so many fascinating conjectures. Yet the biographer is just as obligated to seek out and interpret correctly the facts of a literary man's life as of any other's, despite the handicap—and it is often that—of a plethora of material for his study. In everything Zona Gale wrote, for instance, she stands out as a gentle, compassionate, sensitive, perceptive woman; on the other hand, in virtually nothing of his work save his letters did H. P. Lovecraft

emerge, except by indirection, as a reclusive introvert, who lived far more in the past than in the present, and had done so even as a child.

In some subjects the biographer will need virtually nothing more than a reportorial ability to chronicle the facts against a skilfully recreated background; in the others he will have to become a psychiatrist as well as a biographer. It required some psychiatric knowledge to be able to put together even so relatively short a biography of Lovecraft as *H. P. L.: A Memoir*, for here, unlike Zona Gale, was no widely known literary subject, but rather a reclusive figure with a mere handful of friends and a very limited circle of acquaintances, beyond which he was not known save perhaps as a byline to the readers who saw his comparatively few stories.

A man who could write, "Life has never interested me so much as the escape from life," as Lovecraft did, presents a challenge to the biographer of such magnitude that it was little wonder that, five years after publication of my biography of him, I found it necessary to write and publish two further pieces to round out my portrait of him. The facts—the known facts—of Lovecraft's life occupied only 12 pages of the biography; the remainder of the book was given over to a study of Lovecraft as man and as author; these were superficially two different people which only a psychiatrist's knowledge could fuse into one. The writer was a skilled master of the macabre, an escapist of the first order; the man was an outsider in his time, a fugitive from the eighteenth century, a conviction so profound in him that it permeated even his letters.

Much of success in biography depends upon the biographer's own wisdom. It should go without saying that the biographer ought to choose a subject with whom he is sympathetic; without such sympathy he can hardly hope to understand the biographee, and without understanding him he is incompetent to write about him. A literary man can write readily about another author, but a literary biographer—that is, one who is primarily a creative writer—may be interested in any subject under the sun and sympathetic to him. Saints have never been of particular interest to me, but they were not antipathetic to me as subjects, and I found each of them about whom I wrote absorbing. And each book was a challenge which any emotional involvement on my part might have caused me to fail, whereas a dispassionate, unbiased view made it possible to present a full-length portrait, within the imposed limitations, without either a mawkish religiosity or a cynical detachment.

Once having chosen his subject, the biographer ought to strive to put himself as completely as possible within the mind of that subject. It is a well-

known and oft-repeated principle in detective fiction and crime reporting that the sleuth announces his success because he put himself into the mind of the criminal "to find out what I would have done in his place." The biographer is in a somewhat similar position, save that he must find out not what his subject would have done, but what he did do, and why. He ought to see the times and the world of his biographee without reference to himself as much as possible, except, of course, at such times as he is judiciously weighing the importance of his subject's words or deeds in the light of the present or, quite possibly, the future, when he has no perspective but his own to fall back upon, and his guess will presumably be as good as any other informed person's.

WITHOUT an understanding of the subject's times, no successful biography can be written. Charles Ferguson demonstrates very ably the need to know the times of the biographee in his account of the life of Cardinal Wolsey, who had never to my knowledge been presented so sympathetically in any historical account prior to publication of *Naked to Mine Enemies*. It has always seemed to me that the great biographies invariably show a profound insight into the times as well as the subject, and this is particularly important when the subject's life illustrates a way of existence—like such a portrait as that of Henry D. Thoreau in Sherman Paul's recently published *The Shores of America: Thoreau's Inward Exploration*.

It ought to be the biographer's ideal goal to strive for a portrait which comes as close to the truth as possible, and to put into his study nothing which could mislead the reader as to the nature or character of the subject. To that end he is obligated to put into his book all such documented facts as contribute to a well-rounded biography, and to omit from it all such speculations as may detract from the portrait of the subject suggested by the known evidence.

What to tell in any biography comes down to what the reader must know to understand the biographee. That demands a knowledge of the background against which the subject lived and died, and the reader is thus entitled to as much of that background as is necessary for his understanding of the subject—not just the facts of the biography. The biographer's goal is not simply the setting forth of a congregation of details; it is rather the skilled recreation of an individual and his times, his contribution to history or sociology or the arts, whichever it may be, or his influence on events or his philosophy, or his importance in industry or the political life of his country.

In short, the biographer's primary goal is truth. What he tells ought to contribute to it.

CUT AND DRIED

By IRENE WARSAW

Inside the iron-curtain nations
The regimented writers sit
Preparing for their publications
All the news they print to fit.

Judge's-Eye View of Verse

By ETHEL JACOBSON

LIKE others who have been in the business since Barbara Frietchie, I have judged my share of state and national poetry contests and read reams of verse submitted in writers' workshops for criticism. Over and over I would find the same errors sprouting like dandelions.

Since identical considerations hold for submitting to an editor as to a contest chairman, it may be helpful to take a judge's-eye view of these hardy perennials.

In passing, I should confess that "Judge not—" is especially sound advice when it has to do with poets. If there are 100 entrants, judging a contest is the quickest known way of making 99 lifelong enemies. The winner complacently accepts your verdict, but whoever rates place money is chagrined, the one who shows is mortified; and the honorable mentions cringe under their wretched snippets of laurel, convinced that these only add injury to insult. I know. I have landed in each spot.

But most of us old hands are nicked off as judges from time to time, for our sins, until as we riffle through a hopeful new batch of MSS. we have that dreamy feeling of *Having Been Here Before*.

I used to think that writers' magazines wasted too much time on the obvious, the elementary mechanics of writing. With each contest I'm persuaded that this reiteration is needful.

Writers are an ornery breed. We may know better, but we exhibit amazing strength in clinging to pet weaknesses. And poets, I'm afraid, are among the most stubborn offenders.

Curious about this, I made some statistical studies of contest entries over a number of years. Checking my most recent batch against them, I found they were still running true to form. So before you send a promising Petrarchan sonnet to the next Poetry Derby, you may improve the odds if you examine it for these familiar flaws.

First, many seekers after prizes were strangely indifferent to the *appearance* of their work. Over half the entries analyzed were guilty on this count. I'm still hoping to meet the legendary bard who illuminates his masterpieces on vellum and ties them with pink ribbons. The poets I've run into treated their entries with less reverence. Specifically, they used paper too flimsy, or sent a beat-up copy that looked as if they had slept with it under their pillow for weeks—to dream on perhaps like a piece of wedding cake.

A few used typewriters that are all caps, or with a too fancy special type face. More batted out their stuff on ancient machines that lurched,

jammed, and should have been under glass in the Smithsonian Institution. Some of these machines, I'd almost swear, were still equipped with the original ribbon.

Poets, we all know, are fastidious creatures. They hate to soil their fingers changing ribbons or cleaning type, as a full third of the entries demonstrated. Poets also have a well-known eye for color. For every hundred entries typed in black, I flushed a whole rainbow of vibrant hues—green, red, red-and-black, poster blue, passionate purple, sepia, and an exquisite aqua. I can only deduce that others were too lovely to part with, as in each batch there would be a handful of carbon copies.

Three poems out of four were not centered on the page but spotted haphazardly, reminiscent of those signs:

THINK Ahead

Some poets kept adding scribbled corrections right up to deadline. And they made only a token swipe at erasures. Poets, it seems, are a languid lot.

Others left no space between title and poem. But only three out of 100 did not double-space, and *none* used both sides of the paper. At least on these points, years of yammering by writers' journals have finally gotten through. Yet by ignoring equally simple details, writers keep incurring black marks against a piece before a word is even read.

Enough other black marks, believe me, ghoulishly await the first reading.

It was a shock to find that one entry in six contained misspellings. (One short but ambitious verse boasted nine, including one word misspelled two different ways.) A favorite that crops up every time is *ecstasy*—with two *c*'s. This would never happen if poets would heed Beldame Jacobson's Handy Hint No. 1: Eliminate *ecstasy*—even spelled correctly—from your poetic vocabulary. This alone will improve anybody's verse.

One entry in six was poorly punctuated. There were minor idiosyncrasies like using a hyphen for a dash and major ones betraying confusion of thought as well as of syntax. As writers, we love to launch ourselves on rhetorical flights that may get magnificently complicated before we can figure how to pull out of them. This can lead us into strange and wonderful grammatical snafus. Anyone who has ever foundered in this department will find it useful to write out the entire poem as if it were prose, checking for precise meaning, tangled tenses, lost clauses and other solecisms, and then punctuating for strict logic and clarity.

Again, one entry in six revealed faulty rhyme. Near-rhymes, consonance, and assonance abounded (and they sound no better for being called "slant rhymes," my pet). The poet may attribute these to a cultivated appreciation of the subtle interplay of phonic variants. But readers, including judges, may callously tag them as signs of ineptitude or a tin ear. Entire poems used correct rhymes only,

Ethel Jacobson is one of America's half-dozen best-known writers of light verse. Her work appears constantly in both popular and literary magazines. She is an authority on metrics and a much sought judge for poetry contests.

but rhymes as trite as *day, may, night, bright, and you, true*. Rhyme such as this is hardly a dazzling ornament of any verse, and may well be what has given all rhyme a bad name in some quarters. Occasionally, obtrusive rhyme popped up where no rhyme should be. This should be eliminated as ruthlessly as the sour rhymes, and also the identities which constitute another pitfall—the pairings of identical syllables in such combinations as *soul, console, bough, bow, elation, constellation*. The hall mark of rhyme, of course, is a different initial consonant sound every time. If you're writing a ballade this means 14 different sounds.

The same one-in-six proportion held for foot faults. When the poet couldn't express himself handily within the framework he had chosen, he would squeeze in an extra foot in some lines and, less often, be shy a foot or so in a line he couldn't conveniently pad. No one wants an unrelieved procession of iambs or any other feet, but verse should be varied and flexible within a recognizable metrical pattern.

Pronunciation was an unexpected source of trouble with both rhyme and meter. This was apparent in such examples as *hour, dour*, and *about* used with the *route* that calls for a *boot*; and in a word like *vagary* used as a dactyl, which it isn't. Safest bet even when you think you're sure: look it up.

Sometimes, though rhyme and scansion are flawless, it is prudent to recast lines containing words that may prove stumbling blocks because of the reader's uncertainty as to pronunciation, meaning, or for any other reason. For instance, would you rhyme *vagary* and *canary*? You'd be correct, but among average readers how many would be thrown off balance, thereby losing the smooth flow of your lovely lines? Send in a familiar substitute for any word that is in dispute or that is frequently mispronounced.

All of us, admittedly, can hear suggestions dozens of times and still not be persuaded of their importance. They don't supply to us. The things we've discussed, however—mostly mechanical and having nothing to do with poetic ability—impress a judge or editor unfavorably. You may holler that this is UNFAIR TO ORGANIZED POETS. Your noble concepts and powers of metrical expression are all that should count. But anyone who reads much verse will testify that where the copy submitted is sloppy and amateurish, the verse is likely to be the same.

DON'T worry. No *Paradise Lost* is going to be lost because it shows up scrawled with a burnt match on butcher paper. I'm still waiting for that one, along with the beribboned scroll. Frankly, the problem for us who write is that our brain children aren't so ineffably beautiful that we can afford to send them off with dirty finger nails and their hair uncombed.

My practice in judging contests has been first to weed out the impossibles. Of submissions showing the sort of carelessness we've been discussing, scarcely one in five survived for a second reading. Of the presentable jobs, more than half made it.

After disposing of the mechanical shortcomings, I then settle down to the poem itself, its concept and execution. Here, repeatedly, I am aware not

so much of sins of commission as of omission. Most poems have possibilities that are not fully realized, ideas that are not sufficiently developed and sharpened. A few impressions are set down which the poet apparently feels do justice to the subject. These are often little more than the sketchy notes for a poem. If these are pondered, probed for deeper significance, allowed to attract corollaries and extensions, color and imagery, to take on appropriate substance, and then to be pared to the last expendable word, a poem will emerge that is an individual piece of work, and stand out from the great mass of its undistinguished fellows.

It will also deserve the most attractive name you can give it. Many poets are unimaginative in choosing a title. Yet this is the first thing the judge or editor sees. It should be enticing. It should say enough, but not too much. It should be keyed to the poem in mood and should be specific rather than general. But poets, who live where it is June six months of the year and April the rest of the time, will call every other spring poem "April." This is hardly distinctive. "April in Arcadia" isn't much more arresting. "April in Alcatraz"—well, we're narrowing the field.

An apt title can definitely perk up a poem. I have been guilty of some weirdies. Usually I have fun with them, but occasionally I tack on one of those exasperatingly noncommittal ones: "Quandary," "Dismay," "Men." A practical objection is that you never remember what verses you hitched them to, and you may find you've used them more than once.

If you are determined to be a poet, you must learn to be a quick-change artist. While actually writing, you are pure creative genius. All your skill, insight, and awareness are absorbed in the mysterious and exciting business of making a poem. Once it and you have cooled off, you become editor and critic, with a blue pencil in either fist. Then you must become typist and proof-reader. Don't, at this point, fancy that the work is beneath you—you who were lately soaring through the empyrean on a magical winged horse. (You probably must also sweep out the place and empty the wastebaskets.) But while handling the clerical aspects of the job, learn to be meticulous and workmanlike about them. Don't through sheer heedlessness slip into any of the practices we've been talking about.

You can learn to do a respectable typing job, and to retype a whole page if you think up too many improvements. You can go to your Sixth Grade grammar for any points that have grown hazy. You can go to the dictionary for spelling and pronunciation. You can dig through any standard handbook, such as Clement Wood's, for every aspect of prosody. You can—and you'd better—wear out a half dozen thesauri.

Then you can concentrate on writing the best verse that's in you. This discipline will improve the content as well as the looks of your offerings. For you'll be encouraged to bring to the whole business of writing the exacting standards of the professional rather than the dewy-eyed indulgence of the dilettante.

And, next time a contest is dumped in my lap, if you are the one to walk off with First Prize I will dearly love you. You'll be the only friend I have left.

What to Do with Rejects

By LARSTON D. FARRAR

THE other day (almost any day!), I got back an article on which I had labored long and hard. The editor scratched a note: "We like this, but it needs revision. Hope you'll re-submit."

As usual, I cussed the editor (under my breath, of course) and then sat down to try to figure out what needed revising about the piece. I took it as if I had never seen it before and read it through. Then, instead of visualizing myself as a writer, I put myself in this editor's shoes and read my piece again.

In rereading it, I spotted several weaknesses. For one thing, it was too long. One incident I used did not seem to be sparkling enough. I thought of another episode that I could substitute for the one in my article.

In a half-hour, I was busily at work on the piece, and, before the afternoon was over, it was in the mails again.

Why did I give priority to this manuscript that had been returned to me with such equivocal advice? In fact, as frequently happens, the editor gave me *no* advice whatever—in a specific way—and yet *he* obviously had some thoughts in mind when he returned the piece. Rather than writing him and asking him to give me these specific points—chances are that he wouldn't recall them, anyway—I tried to divorce myself from my own work and to put myself in his shoes. I wanted to recreate, so far as possible, what he must have been thinking when he said that he liked my piece and yet thought that it needed revision.

But why did I do all this on that day? What difference could it make if I held it for a day, or a week?

I can't explain lots of psychological phenomena, but I have dealt in words and articles and with editors long enough to know that, when I get back a rejected piece, unless I revise it and send it back at once, in case the same editor wants it, or send it out to some other editor at once, the odds become progressively greater that I never will get the top dollar for the piece.

Don't ask me why this is true. It is, as Mammy Yokum would tell L'il Abner, just "one of the facks of life." If a writer lets an article, which has been returned, sit around and gather dust, the odds are great that he never will get around to doing the necessary reworking of it. Perhaps, years

later, in going through his "slush pile," he might resolve to do the same article again, but this is not a chance you want to take, since most writers need the income from their work *this* year.

My theory is that, if I am going to do more work on an article which, in my judgment, I *finished* when I first sent it out, the time to do it is the day I get it back, or as soon as I conveniently can get back to it.

In picking it up—after it has been rejected—I strive to put myself in the right psychological frame of mind. I say to myself: "Well, at least I am better off now than I was the day I started doing the thinking and research on this article. I have it 90% completed; at least, all of my thoughts are down on paper. Now, if I can just figure out why that editor rejected it right fast, I'll be able to salvage the time and energy I have invested in it."

With this positive, encouraging mental attitude—so far as I can develop it—I ask myself a lot of questions that the vague editor didn't answer:

1. Is this article really too long?
2. Does the title really say what I want it to say? (I have found that putting a new title on a rejected article gives my mind some new slants about a new lead. A new lead awakens in my mind some new angles to the old subject.)
3. Aren't there some better illustrations I can use? Usually, after a writer has sent off an article, he thinks of several illustrations that he didn't use but might have used. If he works on the piece immediately after it is bounced back to him, he is able to resurrect these old thoughts more handily than if he waits a while to get back to work on it.
4. Could it be that I have inadvertently used a taboo in this article and the editor doesn't want to bring it to my attention specifically? Many times, editors have taboos they will not even admit to themselves, much less put on a rejection slip. Time and time again, in going through articles that have been returned, I have gone to get the specific magazine and, with it in hand, listed some of its taboos. Then, almost invariably, I would find one of them in my article. So I would either delete the offensive point, or statement, or tone it down.
5. Are there portions of this article that are too verbose, or wordy, for this particular editor? I go through a rejected manuscript and shorten the sentences. I make a period at the end of every declarative statement, cut out the "and," or other conjunction, and then capitalize the first letter in the first word of the next phrase, making it a sentence. Cutting the length of the sentences, I know, gives the illusion of making big changes, when, in reality, the actual editing is very slight.

The writer, who is in the literary field as a *supplier*, obviously has to *think* more than anyone else in the literary field, if he is to be successful. You might say that thinking is the writer's business, and the better he becomes as a thinker, the more

Larston D. Farrar, who has contributed often to *Author & Journalist*, is a widely published professional writer. He is author of *How to Make \$18,000 a Year Free Lance Writing*, Washington Lowdown, and a novel, *The Sins of Sandra Shaw*. He has just completed *How Successful Writers Do Their Work*, to be published by Hawthorn Books.

successful he likely will become. Thinking implies, of course, that after thinking an article through, he will sit down and physically write it out.

What makes us—as writers—become so discouraged when an article into which we have put so much energy and gray matter comes bouncing back, with no reason given, or no reason worth mentioning? It is because we hate to go through the throes of *thinking* this subject through again. We felt exhausted after we had done it the first time and our mind rebels against the idea of going through it again. Just as a printer, having finished an order of circulars, and discovering a glaring error, hates to think of running the whole 10,000 back through the press.

Yet, revision is as much a part of the editorial field as writing the stuff in the first place. As writers, we should realize—make it a part of our mental bag of tricks—that any piece we send off *can* be sent back for revisions. Therefore, when one comes back, or a series comes back, we are not nearly as down in the dumps as we would be if we had not figured that it were possible in the first place.

A writer's entire problem, of course, is psychological. It is *himself*. How he handles himself, and his thoughts, in preparing an article from the first word to the last, determines his success as a writer.

All of us writers have our share of egotism. Everything we can do to sublimate that egotistical idea we have that everything we write should be carved in stone is really helpful to us, although few of us want to admit it. To a certain extent, egotism is a fine quality. *Enough* of it. In this respect, it is like a before-dinner drink. One or two drinks may be fine. But too much egotism can be costly to us, as writers, just as too much Scotch can be costly to individuals who let it get in control.

The biggest thing that suffers—when an article bounces back—is our ego. If we could learn—and we *can*—when to turn our ego on (i.e., when working on a piece), and when to turn it off (i.e., when we are thinking about revising it or changing it in line with the wishes of someone else), we all would be much more successful as salesmen, no doubt about it.

Did you ever stand in a store while a merchant was ordering materials from a salesman and listen to the conversation between them? If so, you will understand what I mean by controlling your ego. It takes a lot of egotism, really, for a salesman to

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go up to a merchant, or anyone else, with order book in hand, in confident expectation of walking out with a fat order. Yet salesmen overcome their natural reticence, or doubts, and do it every day. A lot of times they are rebuffed, but they keep on going to another prospect.

Even after it seems that a merchant is interested, the salesman meets many rebuffs. The merchant says, "Yes, I need baking powder—what kind do you have?"

"I have Sunlite, Old Mother Hubbard, and Extra Special," the salesman says hopefully.

"Won't do," the merchant says. "I'll have to get it somewhere else."

"Wait a minute," the salesman says, drawing on his memory again. "I have Whoosis' baking powder and also O. Henry's—that's the new popular brand."

"Okay, send me a box of Whoosis'," the merchant says, and the salesman triumphantly writes it down, before going on to canned corn, soup, and a variety of other items he hopes to sell.

It is a fact, too, as any salesman will tell you, that once he satisfies the merchant with a few items, it is lots easier for the salesman to go away with a crammed order book. Each time he fills the bill, he finds that he has psychologically won a battle and that the merchant orders more and more from him.

The same thing takes place between the writer and the editor. The writer is the supplier of words. If he doesn't have the right kind in stock, for the right editor, it is up to him to scuttle around and find the right kind to peddle. Once he finds one set of the right kind of words, he finds it easier to sell the same editor another set of the right kind of words. One article is sold, and another, and another. After a while, the editor considers the writer the best there is, for the writer has gone to the trouble of satisfying him when he, the editor, is not so sure of what he wants himself.

What to do with rejects? There's only one thing to do with them, if you want to become a good writer. Go over them carefully and work on 'em until you fill the bill.

The possibility of publication, the exigencies of editors—that is to say, their notion of what their readers want—have a great influence on the kind of work that at a particular time is produced.

When magazines flourish which have room for stories of considerable length, stories of that length are written; when, on the other hand, newspapers publish fiction, but can give it no more than a small space, stories to fill that space are supplied.

There is nothing disgraceful about this. The competent author can write a story in 1,500 words as easily as he can write one in 10,000. But he chooses a different story or treats it in a different way.—Somerset Maugham in the Saturday Evening Post.

Books for Writers

In this department are reviews of new books of special interest to writers. As a service to its readers, *Author & Journalist* will supply any of these books at the published price postpaid. Send order with remittance to *Author & Journalist*, 1313 National Bank of Topeka Building, Topeka, Kansas.

THE NATURAL SCIENCE OF STUPIDITY, by Paul Tabori. Chilton Company. 298 pages. \$4.50.

Without stupid actions and stupid people many a writer would be hard put for stories and characters. Yet not too much has been written in analysis of stupidity. Till Mr. Tabori's book appeared, the standard work was Walter B. Pitkin's 574-page volume ironically entitled *A Short Introduction to the History of Human Stupidity*.

The Tabori book analyzes stupidity, its sources, the forms under which it appears, and a mass of fascinating bypaths of the subject. Historical example after example is presented, from the courtly love of the Middle Ages to the gobbledike-hood of modern bureaucrats.

Many of the incidents are amusing enough to make hilarious fiction. The author relates them all with good-natured tolerance; never does he get angry at the silliness of mankind. Appropriately he ends his book with these words in capitals:

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AMERICA'S LITERARY REVOLT, by Michael Yatron. Philosophical Library. 184 pages. \$4.50.

Here is an analysis of three twentieth century American poets—all of them, interestingly, from Illinois—who in widely different manners emphasize the traditional American dream of democracy. Why, then, *revolt*? Because earlier writers, with few exceptions, followed the British genteel tradition in both thought and style; the three writers with whom Professor Yatron deals used new forms to express the hitherto unrevealed longings of rural men and women.

The author traces the influence of the Populist movement in the three poets, shrewdly pointing out the myth elements both in the political and social upheaval and in the poets' concepts.

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ANOTHER LOOK AT FICTION

By CHARLES ANGOFF

AH, professor, what I wouldn't give to get a story into the *Atlantic Monthly* or *Harper's* or the *Yale Review*, those marvelous quality magazines!"

Now that's a fine ambition, but one mustn't let this ambition obsess one. Actually, these fine magazines have much to answer for. Too often, alas, they have been Johnny-Come-Lately's. Hemingway was first printed by the "little" magazines, and so was Faulkner, and so were dozens of other "name" authors. They made the *Atlantic* much later in their career, when it didn't require very much editorial perception to spot them, when there was no question of "taking a chance" on a newcomer. So try to "make *Harper's* and the *Atlantic*, but if a "little" magazine takes your story or your poem, celebrate the event. As a matter of fact—and this I reveal in the strictest confidence—the standards of "little" magazines are sometimes higher than those of the "quality" magazines. As a politician would say, I am talking down nobody, I'm only trying to set the record straight, folks.

No One Is Always First-Class

Writers, both beginners and veterans, sometimes suffer from the fear of waking up some morning and feeling that something they have in print is not so good—in fact, is pretty poor stuff.

This is a natural fear, and an understandable one. One doesn't like to see one's name signed to something inferior. Yet this is a chance every writer must take. It's impossible for a soldier to go through a war without a scratch, and it's impossible for a writer never in his career to write a second-class piece of work—even though at the time he first saw it in print he thought it made Guy de Maupassant or Chekhov look silly. Somerset Maugham once made a wise remark about this aspect of the writer's life. He said: "Only the second-rate are always at their best." The first-rate swing from the supreme to the dreadful. Even Shakespeare could write poor plays. Get your copy of his plays and run through some of the *Henry's*—and gasp. Sinclair Lewis wrote *Main Street* and *Dodsworth*, fine books, but have you ever read *Mantrap* or *Kingsblood Royal*? On the other hand, Zane Grey was always at his best. So is Faith Baldwin, so is Herman Wouk.

Better Go It Alone

Now and then a student asks whether it is possible for people to collaborate on a short story or novel. My own feeling is that such collaboration is

not wise. Togetherness and creativity just don't go together. A work of literary art is an expression of personality. Two personalities, I know, can flow one into the other, but the result is, or could be, love, hardly ever a work of literary art. In writing, better go it alone.

You Must Reveal Yourself

I sense in many students a fear of "revealing" themselves, of exposing their innermost beings in their fiction. No writer worth his salt does anything else but "reveal" himself. If he reveals anything else he's a huckster or a politician. What the world asks for in a work of literary art is yourself—your honest, most real self. And the world wants your *own* self, not a carbon copy of somebody else's self. In short, if you wish to be a real writer, you must be prepared, as the saying goes, to spill your guts for all to see.

Why Study the Best?

One student said, "I don't see any sense in studying Sherwood Anderson and Herman Melville and Katherine Mansfield and Somerset Maugham. I want to study Philip Wylie and Edna Ferber, because I want to write the way they do—I want to write for the big magazines." To which I generally answer:

"That is all the more reason why you should study Mansfield and Maugham and Melville. If you study only Wylie and Ferber, you may end up being a carbon copy of Mickey Spillane, and who, in his senses, wants to be that? Perhaps I can best put it by letting somebody else talk for me. Victor Herbert was a great composer of popular tunes and lovely operettas. And he once said, 'Anybody who wants to write good popular tunes must study the classics first, Beethoven and Bach and Mozart and the others. He must first learn to write fugues before he can write Broadway hits.'"

Neglected Fiction Area

I want to call your attention to a relatively neglected area of material for fiction writing: middle-age love. Too many people think that love is the prerogative of young men and women, that older people are incapable of it.

This is not true. Love in middle age and in old age is as much love as love in the teens and in the twenties and thirties. Of course, it has different attributes, and some of them are very lovely indeed.

The late George Jean Nathan said that young love is an exercise in mutual irritation, and there is much truth in that. Older love is a mutual yearning for comfort in each other, a desire to find mature meaning in the sunset years, a sympathy for the unsaid regrets of later years and also an understanding of the unsung joys and ecstasies. The laughter of the full heart is not confined to youth.

The per cent of older people is increasing in this

This is the third section of the Notebook of Charles Angoff, noted author, educator, and editor. Previous sections appeared in the March and May issues. Others will be published from time to time.

country, and the fiction they will want to read—already want to read—is that which deals with their own emotional lives. You don't know anything about this older love? Then look more closely at your parents and your older relatives. Go to Golden Sunset Clubs. Go to the public parks of a midweek afternoon, and see and listen to the older people who are sunning themselves and talking to one another.

Why So Few Good Love Stories?

One of the great lacks in American literature is good love stories. We have some—"Ethan Frome" comes to mind at once, and so does Dreiser's "Phoebe"—but not very many.

The trouble? I have a feeling the answer is to be found somewhere in this line of reasoning: we Americans tend to deify women (probably because of the lack of women in our frontier days), and when you do that, you can't write truthfully about them. What you get is editorials, as in the case of even so generally good a story as *The Scarlet Letter*. Hawthorne struggles heroically to present a truthful portrait of Hester Prynne and Dimsdale, but he holds back from presenting a full portrait of this woman who submitted to the embraces of a man not her husband.

More recently we have suffered from a literary atmosphere in which lust is equated with love. This is not only a vulgar concept, it is just not true. Physiology is not love, it is physiology. The actual act, as T. S. Eliot is reported to have said, is a damp monotony. Love is something different. It is the chamber music before and after the sexual act, which is but an affirmation of love. Love is an intense, coalescing silence. Until we Americans get this basic truth into our collective consciousness we will have very few good love stories.

How the Writer Should Read

Never forget this: as beginning writers you must read a story, not only for enjoyment but to see how the author achieves his effect. In other words, don't read in a sort of prenatal haze: read with your mind alert. You can't afford to read a story otherwise.

The Matter of Luck

Somerset Maugham says somewhere that writing successful short stories is, to an extent, a matter of luck: you hit it or you don't. There is truth in this remark. Writing fiction, as one French critic has said, consists in suggesting with words what words cannot possibly say. It's a form of magic—sometimes it works, and other times it doesn't work.

But the chances of luck being with you fairly often are much greater if you produce regularly than if you write a story every few months. Luck comes to those who keep on trying. If you don't try frequently, your chances of succeeding are so much fewer. I am astonished to hear a student say: "I am getting depressed. I have sent out my stories to three, four places, no, six places, and nothing has been picked up. Maybe I'm not a writer. I've written only two stories so far, but don't you think, if I'm any good, I should sell something?"

No, I don't think so. A baseball player who has a batting average of .350 is considered pretty good. Pretty much the same holds true in the writing of short stories.

[Continued on Page 21]

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To writers and readers of modern literature of high literary standard, the revival of the *Dial* is welcome. It will reappear in October, 1959, and will be published quarterly. The ideals will be the same as in the former existence of the magazine, but it will be confined to fiction.

The *Dial* will seek stories of quality from established and unknown writers, with the aim of publishing the best in contemporary literature. All will be in English, but translations of important foreign fiction may be submitted.

Length is not a primary factor. Short stories and self-contained sections from novels in progress will be used. Sometimes an entire issue will be devoted to one or two pieces. Neither taboos nor possible reader reaction will enter into selection. No subject matter, no treatment, will be automatically barred.

It is useless to submit anything except finished, polished stories of high literary quality. None of the categories of fiction that interest popular magazines will be acceptable.

The editor is James H. Silberman, The *Dial* Press, 461 Fourth Ave., New York 16. Payment starts at \$100 and goes to \$1,500. In addition, the *Dial* Award of \$1,000 will be made annually or biennially for the published contribution adjudged best by a committee not connected with the magazine.

— A&J —

James Neill Northe, editor of *Seven*, reports publishing delay because of inability to get enough good material. This magazine publishes only seven poems to an issue, as the title indicates, but Mr. Northe insists on poetry of originality and high literary quality. Payment is \$2 a poem. Address *Seven* at 15 S. Robinson St., Oklahoma City 2, Okla.

— A&J —

The American Association of Convention Planners is starting a new business journal, *Convention*

Planning Trade Show Management. The first issue will appear in June.

Suitable stories and articles are sought from writers on business subjects. Queries are essential. Address: Convention Planners, 624 S. Michigan Ave., Chicago 5.

— A&J —

Ingenue is the new name of the magazine originally announced as *Juliet*. It is published by the Dell Publishing Company, 750 Third Ave., New York 17. It is in the market primarily for good fiction for older teen-age girls, written with a grasp of contemporary interests and problems.

— A&J —

New Hart Plan

Hart Publishing Company, 74 Fifth Ave., New York 11, is no longer interested in crossword puzzles for adults but still wants those designed for youngsters in the 8-11 and 10-13 year age groups.

These puzzles for youngsters should be clear, using ordinary language, and should have a center of interest in either visual design or word content.

The firm continues to seek bedtime stories for children 4-7 and also stories for the slightly more advanced group.

The Hart firm has postponed its plan for adult paperbacks at least till early in 1960 and is not now considering manuscripts for them.

— A&J —

Dover Publications, Inc., is now located at 180 Varick St., New York 14.

— A&J —

Space is interested in articles on materials-handling equipment and related subjects—500-1,000 words with 3-7 captioned black and white photographs. Payment is up to \$50 on acceptance.

Earl Didzun is editor. This industrial magazine is a company publication of the Hyster Company, P. O. Box 4318, Portland 8, Ore.

— A&J —

For Canadian Youth

Family Herald, 245 St. James St. West, Montreal, Canada, publishes each week a children's story of interest to youthful readers from the very young to the early teens. Writes Joy Guild, women's editor of the magazine:

While we especially want to see stories about boys and girls—particularly in rural life in Canada and other lands—fantasies and fairy stories are also welcome. All must be well-written and as colorful as stories written for adults. Adventure stories are also acceptable, provided they are sensibly written and do not have frightening plots.

Our word limits are from 1,000-1,800 words and we pay \$20 for each children's story accepted. We require copy only—we do not want illustrations or photographs. We pay on acceptance.

Miss Guild adds:

We also have a girls' page on which we publish articles of interest to young women and particularly teen-agers. We are interested in articles on fashions, beauty, ethics, parties, bridal showers, personality, sports, simple interiors, handicrafts, unusual gift ideas, easy-to-follow sewing articles, how-to-do articles with clear directions, as well as biographical articles about unusual farm girls.

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company with a selection of good clear photographs. Eight hundred words is the approximate minimum length for an article with four or five pictures; 1,500 words the approximate maximum for an article with one large photograph. We can occasionally use a 1,400-word article which could be illustrated by one of our own artists.

The material should be slanted towards the interests of the young Canadian girl on the farm. Payment depends on the material and the use made of it and is on acceptance.

Another Look at Fiction

[Continued from Page 19]

When a Writer Gets Discouraged

"Do writers ever get discouraged?" Of course they do.

Sometimes writers are depressed for years and years. Dreiser was. He wrote one fine book after another (his *Twelve Men* is an excellent collection of short stories, by the way), and the respectable critics ignored him or treated him churlishly. Then came *An American Tragedy*, and he became "famous" over night: he began to be "read" on Park Avenue and in the subways and on the farms. Actually, his earlier books, such as *Sister Carrie* and *Jennie Gerhardt*, were better, and I have a hunch, from talking with Dreiser, that he knew it—and that this accounted for his strange pessimism in the face of his success with *An American Tragedy*.

So what did he do? He made notes for a new novel.

A Distinction Without a Difference

I've just referred to *Twelve Men* as a collection of short stories. Some students, when I say this, raise their hands and object, "Those aren't stories, they're sketches." That's a distinction without a difference.

Some professors still make that distinction. I'm afraid I must say that these professors have something to learn. Both short stories and sketches are short pieces of fiction. A short story generally deals with a situation in terms of characters; a sketch generally portrays a character in terms of situations. Is Chekhov's "The Darling" a sketch of the eternal woman—or is it a short story of life in Russia at a certain time? Well, it's both. So call it what you wish. By the way, if you haven't read it before, read it again, and see how the old master does it. I am reminded of an incident in my association with the late H. L. Mencken. Before he lost himself in politics and economics, about which he knew virtually nothing, he was an honest and a very shrewd editor and critic. He confessed to me once that he had rejected some of the pieces which later appeared in Sherwood Anderson's *Winesburg, Ohio*, on the ground that they were "not short stories, but sketches."

At the time I was much younger than I am now and I was not as diplomatic as I probably should have been, so I asked him how he came to make such a mistake. He looked at me sharply, and then said, "Angoff, I have no excuse. I was a jackass. I have a right to be a jackass, too, just like your dear Harvard professors."

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Why I Financed the Publication Of My First Book



by Dunbar M. Hinrichs
Author of "Mrs. Captain Kidd"

UNTIL a few years ago I was naïve enough to believe that all a writer did was write, while publishers and booksellers did all the selling. Today I know how wrong I was.

The highly competitive book business is not what it used to be. Paper-backs, the movies, TV, and radio are all fighting for the hard-cover book trade and for audience reading time. And, with it all, some 12,000 titles are published every year. How was I going to find my place as a struggling newcomer to the literary field?

When I asked the question of a successful writer who had been through the mill several times, he was far from encouraging.

"Your book has two strikes against it already," he said. "First, it's a novel, and second, it's a historical novel. Editors won't touch books like that unless they're 'super' or by established writers."

There was also a third reason which he was too polite to mention: I was comparatively unknown—as an author, completely so. Commercial publishers will cater to a famous World War II general or an in-the-news politician with an established public—a ready-made market for their books. Who'd take a chance on me?

The Royalty Run-Around

I thanked my friend for his frankness, crossed my fingers, and started my MS on its rounds. Said the first editor, "Not bad, but we can't take a chance. Costs are too high." The second said, "Ten years ago, yes." The third, at least, had a suggestion, "The research is impressive. Rewrite it as a definitive work." The fourth sent it back

with this comment: "Nice situations, but not sexy enough. Jazz it up." And so it went . . .

Battered but not beaten, I was about to send the MS to still another commercial publisher when I ran into an "established" fellow writer at a cocktail party. He looked pretty low and I offered my sympathies.

"They publish my book," he said bitterly, "and then they let it die. One hundred copies sold in six months!" He pulled out a check and showed it to me. "That's what I get for two years' work—a \$300 advance and now thirty bucks in royalties. It's disgusting!"

I had to agree with him. This time my MS stayed right on my desk. Instead of sending it out again, I sat down to do some serious thinking.

Subsidy Publishing Comes to Mind

I had heard of subsidy publishers but had never considered using one. Somehow it just didn't seem professional. Then I discovered that many well-known writers—Edgar Rice Burroughs, Willa Cather, Edgar Allen Poe, Thomas Hardy, and others—had helped finance their own first efforts. If it was good enough for them, then why not for me? If I were ever to become known as an author, I reasoned, my book had to be put before the public.

I chose *Vantage Press* and soon learned what co-operation, in the publishing business, really means.

Never once since my novel, *Mrs. Captain Kidd*, was published have I regretted my decision. To me and my publishers co-operation has meant just that. Each of us has a stake in my book, and

ADVERTISEMENT

we have worked together toward its success. My subsidy publishers have done everything that any commercial publisher would, or could, have done. They have advertised, sent books out for review, arranged radio and TV appearances, and even got me an *Associated Press* syndicated interview which ran in dozens of large and small newspapers across the country. My book was featured in special mailings to bookstores and listed in a *Vantage* catalogue which went to thousands of book outlets and thousands of libraries. Distribution was arranged in Canada and throughout the rest of the world with distributors representing not only *Vantage Press* but also many other reputable publishers. What more could any new author ask?

The Subsidy Plan

The contract between myself and *Vantage Press*, which gave me a return of 40% on the retail price of every book sold, has worked out to our mutual satisfaction. Although my book is not a best-seller, neither is it a flop. I am not in the "well-known" writer class by a long shot, but on the other hand I am no longer completely unknown. My book is a *book* and not just another manuscript.

What has been accomplished with my novel has been done partly because my publisher helped me realize that in these days an author has to sell himself as well as his book. When my fan mail began to arrive—and this makes mighty pleasant reading—I found that my book had a decided appeal to women. I let my publisher in on the news and we began to angle publicity in that direction. The result was some valuable space in several New York dailies, including the *New York Herald Tribune*, for which I am exceedingly appreciative.

My biggest thrill as a published author came the day I addressed four hundred people in West Virginia at a book-and-author luncheon. That day we sold out two bookstores—every last copy they had on hand—and they wired for more! Selling is the best antidote I know to an ivory-tower existence.

With my wife I visited in twelve states and forty communities, all as part of the promotion for my book. I was even paid for some of my talks! This together with cash sales more than covered our car expenses. This interesting experience, coupled with *Vantage's* help in securing

radio time on WOR and WCBS, *Luncheon at Sardi's*, etc., all went into putting my book across.

It could be argued, I suppose, that had I persisted, my novel might have found a home with a commercial publisher. On the other hand, who knows? It might still be making the rounds and coming back with all the heartaches that accompany every turn-down.

Lion's Share of Subsidiary Sales

As matters stand now, I'm published and have acquired a public—small though it still may be. Had this not happened, I would not be well into my second book.

Subsidy publishers such as mine feel a genuine sense of responsibility toward an author. Take something like subsidiary sales to the magazines or reprint houses. Under the subsidy plan, the author gets 80% of such sales. The same arrangement holds for movie or TV sales as well as for foreign editions. Should you score a hit with a subsidized book, you can really make a handsome profit.

But for every popular novel like mine I'm sure there are dozens of specialized non-fiction books on medicine, philosophy, religion, education, poetry, biography, history, etc.—books that deserve publication but which no commercial house will handle because they may not sell at least 6,000 copies, their break-even point. Must these books go unpublished?

These are the facts as I have found them. If you have a book that publishers reject because you are unknown, then the subsidy field is well worth analyzing. See if it fits your particular problem. If you have the means and ability to co-operate in putting your book over, if you have faith in your work and want the unbiased opinions of book reviewers, then look into this form of publication. The right subsidy publisher—perhaps *Vantage Press*—can help make your literary dreams come true. It happened to me.

* * *

Dunbar M. Hinrichs' novel, *MRS. CAPTAIN KIDD* (\$3.50), was published by *Vantage Press, Inc.*, 120 West 31st Street, New York 1 (California office: 6253 Hollywood Blvd., Hollywood 28). Write for our free brochure explaining *Vantage's* popular subsidy program. Address your request to Helen B. Winner, Editorial Director (New York office).

Selling Reprint Rights Overseas

By MICHAEL HERVEY, J. P.

DURING a recent trip to the States I was amazed to discover that few American writers think it worth their while to dispose of the reprint rights of their stories, articles, etc., overseas. It so happens there is a tremendous market for material of this sort in almost every part of the world.

While it is true that payment from most of these sources is comparatively low, this does not apply where Great Britain is concerned. Editors in that country pay quite well for U. S. fiction and features. Their demands are many and varied, and any enterprising U. S. writer can quite easily double his income by branching out in this direction.

In compiling this list specially for the *Author & Journalist* I have concentrated on the reputable magazines and newspapers, all of which pay on acceptance. Their rates vary from 1c to 5c per word, and are made by arrangement.

Unlike their American counterparts, British editors prefer to remain anonymous. When submitting your MSS. just address them to "The Editor." They will not object to your submitting tear-sheets or clippings, but make sure they are accompanied by an International Reply Coupon should you want the items returned.

Amalgamated Press, Fleetway House, London, E.C.4. Publishes a number of boys' comics and women's magazines. Stories of all lengths. Submit to Central Editorial Department at above address.

Argosy, Fleetway House, London, E.C.4. Poetry. Also short stories of all types, 2,000-7,000 words.

Blackwood's Magazine, 45 George St., Edinburgh, Scotland. Short stories—adventure, travel, etc. No crime fiction. Must be strongly plotted.

Boy's Own Paper, 4 Bouverie St., London E.C.4. Boys' adventure stories. Articles dealing with hobbies, science, travel, etc.

Britannia & Eve, 195 Strand, London, W.C.2. Women's magazine. Articles 2,000-3,000 words. Stories 3,000-4,500 words.

Catholic Fireside, 27 Chancery Lane, London, W.C.2. Short stories and articles 1,500-2,000 of Catholic interest.

Chambers's Journal, 11 Thistle St., Edinburgh, Scotland. Humorous short stories any length.

Christian Herald, 4 Western Esplanade, Portslade, Sussex, England. Short stories of uplifting nature, 1,600 words; also serials.

Collins Magazine, 14 St. James Place, London, S.W. 1. Short stories suitable for teen-agers, not too adult.

Cornhill Magazine, 50 Albemarle St., London, W.1. Fiction and articles of high literary standard.

Courier, 77 Brook St., London, W. 1. Articles, satire, and crisply written short stories, all lengths.

Eagle, 43 Shoe Lane, London, E.C.4. Boys' adventure stories, 2,200 words.

Everybody's, 114 Fleet St., London, E.C. 4. Fillers, jokes, cartoons. Short stories 1,500 words.

Good Housekeeping, 46 Grosvenor Gardens, London, S.W.1. Woman's magazine. Stories and articles 1,000-3,000.

Hampton Press Syndications Bureau, Henley, N.S.W., Australia. Prepared to negotiate reprint rights of paperback novelettes and pocket books—detective, Western, adventure, etc., in Australia, Great Britain, and the Continent. Only prepared to consider printed copies.

Harper's Bazaar, 19 Queen St., London W. 1. High-class women's magazine. Articles and stories 1,000-5,000 words.

Heiress, 4 Bouverie St., E.C.4. Stories for teen-age girls.

Ireland's Own, 39 Lower Ormond Quay, Dublin, Ireland. Short stories and articles with Irish flavor.

John Bull, 189 High Holborn, London, W.C.1. Short stories and serials of all lengths. High rates.

Lady, 39 Bedford St., London, W.C.2. Women's magazine. Articles and stories, 1,200-1,500 words.

Lilliput, 43 Shoe Lane, London, E.C.4. High-class articles and short stories 400-2,000 words. Also cartoons and photographs.

Man & His Clothes, 79 Great Titchfield St., London, W. 1. Articles concerning modern trends in men's wear. Also slick short stories 2,000 words.

Men Only, Tower House, London, W.C.2. Slick articles, jokes, cartoons, etc. Strictly for men.

George Newnes, Ltd., Tower House, London, W.C. 2. Publishes a number of women's magazines. Uses romance stories all lengths.

New Moon, 1 Crane Court, London, E.C.4. Romance novelettes, 25,000 words.

Playways, 4 Bouverie St., London, E.C.4. For children between 4 and 10. Simple, gay little stories 400-600 words. Also verses.

Psychologist Magazine, 1 Southampton St., London, W.C.2. Articles on psychology to 1,500 words.

Punch, 10 Bouverie St., London, E.C.4. Humorous articles. Cartoons. Also light verse. Payment good.

Queen, 12 Burleigh St., London, W.C.2. Women's articles dealing with fashion, theatre, art, book criticism.

Reynolds News, Wicklow St., London, W.C.1. Book-length serials. Payment high.

Sunday Dispatch, Northcliffe House, London, E.C.4. Book-length serials. High payment.

D. C. Thompson, Courier Place, Dundee, Scotland. Publishes a number of women's magazines. Short stories and serials all lengths.

Titbits, Tower House, London, W.C.2. Humorous fillers, gags, cartoons. Short stories 2,500 words.

Wide World Magazine, Tower House, London, W.C.2. True adventure stories. Travel articles.

Woman, 189 High Holborn, London, W.C.1. Romance stories 3,000-5,000 words. Also serials.

Woman's Life, 16 Harcourt St., Dublin, Ireland. Short stories—romantic—2,500 words. Serials 6,000-10,000 words.

World Digest, Fleetway House, London, E.C.4. Interesting articles of all types. Also gags and humorous items.

British author Michael Hervey is familiar with publication in practically all countries. At the age of 38 he is author of 60 books, 25 plays, and 3,000 short stories. He writes an average of 20,000 words a day. He has traveled widely and has served as an interpreter in various languages. He now lives in Australia but is vice-president of the Writers' Guild of Great Britain.

Writing and Marketing Travel

A MERICAN interest in travel continues to increase, and with it coverage of travel by magazines and newspapers. Also there is steady pressure on the part of travel advertisers for better and more extensive editorial material on the subject.

The growth of travel to other countries has developed an increasing market for penetrating and unusual articles on the foreign scene. The major emphasis, however, continues on the United States.

The number of travel magazines remains small, confined to a few of general national character plus state magazines and magazines published by automobile manufacturers. *Relax*, started last year, has been temporarily discontinued.

Most travel articles appear in general magazines and in newspapers. Here, as in the travel magazines, the demand is for material dealing with little-known places or presenting new and striking aspects of places well known.

In most cases an original style with plenty of human interest is demanded. The typical publicity copy laddled out by chambers of commerce and press agents is practically always unacceptable in a freelance article; publications can get such stuff free. In writing travel material writers can get much help from the article by Alice Means Reeve in the May (1959) *Author & Journalist*.

While most travel material still appears in summer issues, there is growing demand for winter copy also.

Clear, interesting black and white photographs, preferably 8 x 10, are essential in practically all travel articles. Often they will sell an article that would otherwise be rejected. Occasionally, though not often, a small magazine or a newspaper will accept stock photos obtained from a chamber of commerce, a state travel bureau, or some such source.

Color shots are in increasing demand. They should be transparencies, not prints. The most acceptable size is 4 x 5 or larger, though some art directors will consider pictures as small as 3 1/4 x 3 1/4. They shy away from 35 mm. photos.

The following list covers open markets for travel articles by freelancers. In addition, many magazines use a travel article now and then, when one turns up that seems of particular appeal. A writer should not hesitate to query any general magazine about material of this kind.

A few metropolitan newspapers with extensive travel departments are included in the list. Other large newspapers offer a market for occasional freelance travel articles dealing usually with places in the paper's immediate region.

In the market list is included in most cases the name of the person to whom queries or manuscripts should be addressed. Usually it is the editor, sometimes the managing editor or an associate editor. The rate of payment where indicated is per word or per manuscript. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

TRAVEL MARKETS

American Motorist, 1712 G St., N.W., Washington 6, D. C. Illustrated travel articles under 1,500 words. Walter W. Hubbard, Editor; Jacqueline H. Anderson, Women's Editor. 1 1/2 c. *Acc.* Heavily overstocked at present.

Arizona Highways, Phoenix, Arizona. Highly pictorial. Demands professional quality in black and white photos and transparencies. No snapshots or miniatures. Also some articles. Material confined to Arizona and adjacent areas of neighboring states in the Southwest. Raymond Carlson. 2c up, photos \$10-\$60, first publication rights only.

The Beaver, Hudson's Bay Company, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel material of the Canadian North. Also Northern development and life of the people, 1,000-2,500 words. Illustrations essential. Malvina Bolus. 5c up. *Acc.*

Canadian Geographical Journal, 54 Park Ave., Ottawa, Canada. Illustrated geographical articles 1,000-5,000. Gordon M. Dallyn. 1c up. *Pub.*

Chicago Tribune, Tribune Tower, Chicago. Uses a great amount of travel material, newsy rather than purely descriptive, to 700 words. Articles should be written on the scene or not more than three months after trip. Prefers all-year vacation areas. William W. Yates, Travel Editor. \$15 an article. *Pub.*

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Travel page every Tuesday and Friday. Articles to 700 words written from actual experience—off-the-beaten-path vacation spots, well-known places seen from new angle. Occasional travel news. Photos. Leavitt F. Morris. \$15-\$25 a column, photos \$4-\$7. *Acc.* Query.

Colorado Adventureland, 3365 Martin Drive, Boulder, Colo. Fiction, historical preferred, with Colorado background. True stories of Colorado. Colorado

sports; historical sketches of bygone personalities in the state. Preferred length, about 1,500 words. Newell Fogelberg. 1c, photos \$3-\$5. *Pub.* Query.

Colorado Wonderland, 1424 Pearl St., Boulder, Colo. Fiction or true outdoor adventure with Colorado setting, 1,200-1,500 words. Articles, Colorado history, sports, places to visit, 1,500-2,000 words. Black and white and 4 x 5 color photos. Walter B. Lovelace. Varying rates for text, black and white photos \$3-\$5, color transparencies \$25. *Pub.* Query.

The Desert Magazine, Palm Desert, Calif. Illustrated features, preferably in first person, to 2,500; may deal with deserts in southern California, Nevada, southern Utah, New Mexico, Arizona, Baja California, Sonora, occasionally other deserts. Travel, mining, lost mines, Indians, personalities, desert living, wildlife, architecture, true experiences. Must have the "feel" of the desert country. Photos essential with contemporary material. Eugene L. Connotto, 2c up, photos \$3. *Acc.*

Detroit Free Press, Detroit 31, Mich. Crisp, tightly written personalized feature articles 500-800 words about people doing interesting things on vacation—or in travel of any kind. Glossy black and white photos 8 x 10; prefers pictures with some action; scenic if of outstanding quality. Articles should deal with out-of-the-way locations not usually covered by publicity agencies. "We like the 'You Are There' type of travel piece, with real people. We frown on the publicity type which we get free anyhow." Queries invited. Arthur Juntunen, Travel Editor. Payment for articles according to merit, photos \$3.

Dodge News Magazine, Prince & Co., 5435 W. Fort St., Detroit, Mich. Travel, personality articles to 800 words. Pictures must accompany MSS.—black and white, color transparencies. B. T. Salisbury. Top rates. *Acc.*

Down East Magazine, Camden, Maine. Illustrated articles of 2,500 words relating directly to Maine. Photographs of Maine subjects. Duane Doolittle. \$30-\$50 for articles 2,000-2,500, less for shorter pieces. Acc.

Empire Magazine of the Denver Post, 650 15th St., Denver 2, Colo. Western photo features to 1,000 words. Area personalities, especially women, to 1,000. Regional crime to 1,500. H. Ray Baker. 2c, photos \$3-\$5. Acc.

Ford Times, Ford Motor Co., The American Road, Dearborn, Mich. Well-illustrated travel, place, sport, or other articles, 1,200 words. Brief picture stories with or without Ford angle. 10c. Acc.

Forest and Outdoors Magazine, 4795 St. Catherine St., W., Montreal, Canada. Photo stories pertaining to outdoors; fishing, hunting, conservation, forestry, animal life. Photo fillers: 1-3 photos pertaining to unusual outdoor subjects. R. J. Cooke. 1½c-2c, photos \$2-\$3. Second rights purchased on occasion. Query.

Friends, 3-135 General Motors Bldg., Detroit 2, Mich. Represents Chevrolet Division of General Motors. An all-picture magazine using at least one travel article in each issue. Wants only captioned photos plus a rough outline of general information. Photographers should query John H. Warner, Editorial Director. Minimum of \$200 plus expenses for black and white assignments, minimum of \$300 for color assignments. For one-time use \$75 a page for black and white, \$125 a page for color. Must have releases on all persons who appear in photographs.

Holiday, Independence Square, Philadelphia 5, Pa. Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1,500-5,000. Ted Patrick. First-class rates. Acc.

The Lufkin Line, Lufkin Foundry & Machine Co., Lufkin, Texas. A bimonthly external house magazine. A few travel articles 1,000-1,200 words; include a dozen 8 x 10 glossy prints from which to choose illustrations. Landscape photos for inside cover; may be stock pictures. Virginia R. Allen, Editor. \$25 or 1c a word plus \$2 each for photos, whichever is greater. Acc.

Maclean's, 481 University Ave., Toronto 2, Ont., Canada. A publication published for the purpose of "interpreting Canada to Canadians." Wide open to freelance writers who have the stuff. Regional and travel material—anything of interest to a general Canadian audience; all must be in Canada (which includes Newfoundland) except for subjects of overriding international interest. 3,000-5,000 words. Query with outline 200-500 words. Ian Sclanders. \$300 up. Acc.

Mexico This Month, Calle Atenas 42-601, Mexico 6, D.F. Articles 1,000-1,200 on off-the-beaten-track Mexican material—light, humorous twist desired. Good picture stories. Anita Brenner, Editor. About \$24 an article. Pub.

Motor News, 139 Bagley Ave., Detroit 26, Mich. Outdoor adventure and travel articles. Especially needs travel articles on Michigan. Black and white photos. William J. Trepagnier. \$50-\$100. Acc.

National Geographic Magazine, 16th and M Sts., N.W., Washington 6, D. C. Official journal of the National Geographic Society. Articles on travel, geographic, and natural history subjects to 7,500; color and black and white photographs. Melville Bell Grosvenor, Editor. \$800 up, color transparencies \$50 singly, \$600 up for 8-page series, black and white photos \$10 up. Acc. Query.

National Motorist, 216 Pine St., San Francisco 4, Calif. Articles of 500 and of 1,100 words on anything that would be of interest to the average motorist who lives in California and does most of his motor-ing on the Pacific Slope. Articles on the car, roads, interesting people and places in the West or in the history of the West, hunting, fishing, outdoor life, animals. Black and white photos for illustration. Jim Donaldson. 8c, photos \$5-\$8. Acc.

New Mexico Magazine, Santa Fe, N. M. Illustrated articles on New Mexico, all phases, to 1,500. George Fitzpatrick. \$15 an article. Pub.

New York Herald Tribune, 230 W. 41st St., New York 36. Covers United States and foreign countries, but has string of correspondents. Accompany articles with photos when possible. B. D. Laschever. \$20 a newspaper column. Pub.

New York Times, Travel Section, Times Square, New York 36. Covers the entire world. No travelogues or publicity puffs, no encyclopedia rewrites; author must have visited area recently to warrant dateline. Straight news stories about travel. Must have a news lead and news pag, and include costs. Paul Friedlander. About 5c. Pub.

Oklahoma Today, P. O. Box 3331, State Capitol Station, Oklahoma City, Okla. Authoritative articles on all subjects within the Oklahoma scene. "Oddments" (offbeat material in prose or verse about Oklahoma). Black and white photos and color transparencies of high quality. Dave Loye, Editor. 2c, photos \$5, color transparencies \$15-\$25. Pub. Query on articles essential.

Oldsmobile Rocket Circle Magazine, 41 E. Oak St., Chicago 11. Non-commercial material similar to that in mass consumer magazines. Photos. High-class, sophisticated treatment of spectator sports, entertaining, entertainment world, travel. Miss Barbara DeVee, Manuscript Editor. Payment by negotiation. Query.

People & Places, 1800 W. Fullerton Ave., Chicago 14. Will consider only picture-illustrated stories of interesting people and places in the United States; photos must be 8 x 10; must have plenty of human interest. Ralph N. Swanson. Two weeks after acc.

Redbook Magazine, 230 Park Ave., New York 17. Travel articles—mainly on domestic topics featuring young adult couples (mostly without their children), with a theme or a vacation purpose that is original and relates sharply to a distinctive regional setting or a "different" vacation activity, or both—and usually with a narrative treatment that highlights the refreshment of change (of scene and pace)—the whole developed with anecdotes that fill in background flavor almost tangibly and permit the reader to identify himself with the author—boxing hard facts to guide the reader in a two-column sidebar. "Query with lead and at least a developed outline (preferably, if you are new to us, with a full story or accompany query with clippings that show your style)." Peter J. Celliers, Travel Editor. First-class rates. Acc.

San Francisco Chronicle, San Francisco 19, Calif. Almost entirely out of the freelance market but considers submissions carefully. Stanleigh Arnold, Sunday Editor. Maximum \$25 for illustrated 1,500-word article. Month following pub.

Scenic South, Standard Oil Company (Kentucky), Starks Bldg., Louisville 2, Ky. Photographs with captions—single or in series—showing subjects of scenic, historical, and general interest in Alabama, Florida, Georgia, Kentucky, Mississippi. Black and white glossy prints 8 x 10 for inside pages; transpar-

PROSE MANUSCRIPTS

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Sunset, Menlo Park, Calif. Western states and Western authors only. Very little material by freelancers. Fair rates. Acc.

Trailer Life, 8350 Santa Monica Blvd., Los Angeles 46, Calif. Trailer travel stories and how-to-do's for mobile home dwellers and travel trailer owners, 750-2,000 words. Photos essential. All material should be of benefit to trailer people and incorporate a trailer theme. Robert Lee Behme. 1c-3c, higher rates on assignment. Pub.



Trailer Topics Magazine, 28 E. Jackson Blvd., Chicago 4. Features 1,000-6,000 words with photos. Francis G. Edwards, Editor. 1c, photos \$1-\$5. Pub. Card giving detailed requirements available.

Trail-R-News, 546 W. Colorado St., Box 1551, Glendale, Calif. Travel articles built around mobile home life, 1,200-2,500. Each must be accompanied by two glossy photos and must deal specifically with a trip or locality. Stock photos acceptable. Human interest articles (how a mobile home or travel trailer has fulfilled a need); stories of persons who are enabled to make a living because they own a trailer or mobile home. Jack Kneass, Managing Editor. \$12.50 up. Pub. Copy of magazine available to writers mentioning **Author & Journalist**.

Travel, 50 W. 57th St., New York 19. What to do and see—with cost worked in—anywhere in the world, 1,000-3,000, 2,500 preferred. Photos. Uses a "fishing adventure" each month. Cartoons. Works 3-4 months in advance. Malcolm McTear Davis. \$50-\$100. Acc.


Utah Fish and Game Magazine, 1596 West North Temple, Salt Lake City 16, Utah. Fact articles, illustrated, about Utah game range and habitat problems, life history material, outdoor recreation and appreciation. Unusual wildlife photographs. Verse. John S. Flannery, Associate Editor. Text no payment, photos no set rate. Acc.

Vermont Life, State House, Montpelier, Vt., Illustrated factual Vermont articles. Photos, black and white and color. Walter Hard, Jr. Assignments. Acc.

Western Family, 1300 N. Wilton Place, Los Angeles 28, Calif. Photographs, with short, running text, on current, newsworthy items of interest in the West. John T. McCullough. 5c. Acc.

Westways, 2601 S. Figueroa St., Los Angeles 54, Calif. Articles 750-1,400 on travel, natural science, history, etc., in 11 Western states, western Canada, Mexico, Hawaii, and Alaska. Black and white photos. Patrice Manahan. 8c, photos \$7.50. Acc.

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Markets for Farm Writing

FARM publications used to publish a mass of not always too well selected or too well written material on agriculture and rural life. Some of it could be produced by any fluent writer.

Now farming has become a big-scale enterprise. Every year the size of the average American farm increases. More and more farmers are well educated and as conversant with world and national developments as city dwellers. They read general magazines and daily newspapers. They have radio and television sets. No longer do they depend on a monthly or weekly farm publication to keep them in touch with the outside world.

The result is better-edited and also more specialized farm publications.

Farm publications tend to maintain much larger editorial staffs than do comparable magazines in other fields. Members are on the road a great deal of the time, gathering material for articles and taking photographs. This reduces the demand for freelance copy.

There still is opportunity, however, for a qualified freelancer who is also a good photographer to make a good living writing for farm magazines. A considerable number of men and a few women are now doing so. They do not have too heavy competition—the average writer does not know agriculture and isn't willing to give the time necessary to learn it.

The most popular farm article is of the experience type—telling how a farmer or group of farmers attained an objective, rather than how it could perhaps be attained. The article, like a short story, should show success achieved against obstacles.

Most farm papers publish numerous short how-to items illustrated with photographs or drawings. They deal with the farm or the rural home.

There is little opportunity for selling fiction or verse to agricultural publications. Most of them use neither, though some publish a limited amount. The opportunity for homemaking material is diminishing. Most of such copy is now staff-written.

Writing on agriculture need not be merely for agricultural periodicals. General magazines, recognizing the importance of farming in the national and world economy, publish more and more articles on the subject.

Also some metropolitan newspapers carry occasional freelance articles on agricultural matters, usually economic.

The accompanying market list comprises farm publications that have expressed interest in freelance material.

The writer familiar with farming will find it worth while to query publications whether listed or not.

The rate of payment where indicated is per word or per manuscript. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

American Agriculturist, Savings Bank Bldg., Ithaca N. Y. Most copy furnished by the magazine's regular writers and reporters. Buys an occasional very short article of special interest to Northeastern rural people. A few human interest photographs dealing with farming or rural life. E. R. Eastman, President.

American Cattle Producer, 801 E. 17th Ave., Denver 18, Colo. Material dealing with range cattle

industry and related topics. Some fillers. News if unusual. Photos of same type as articles. D. O. Appleton. 2c, pictures \$5-\$10. Pub.

American Fruit Grower, Willoughby, Ohio. Items 200-500 on fruit growers and operations on commercial fruit farms; also labor-saving methods. R. T. Meister. 1c-2c, photos \$3-\$5. Acc.

American Hereford Journal, Graphic Arts Bldg., Kansas City 5, Mo. Success stories and "how we do it" articles on exceptional Hereford cattle raisers; one or two photos with article. Better query. Don R. Ornduff. Usually 1½c, photos \$1.50-\$2. Pub.

American Vegetable Grower, Willoughby, Ohio. Items 200-500 on vegetable and potato growers and labor-saving operations, with one or two photographs. R. T. Meister. 1c-2c; photos \$3-\$5. Acc.

Breeders' Gazette, Magazine of Livestock Farming, 200 S. Seventh St., Columbia, Mo. Articles 500-1,000 on livestock farming, how to breed, feed, and market farm animals profitably and produce feed and forage crops to best advantage. Especially interested in articles about actual livestock farms with the experiences and recommendations of the farmer who is doing a good job with hogs, beef cattle, or sheep. Clayton A. Hubbs. 2½c up.

California Farmer, 83 Stevenson St., San Francisco 5, Calif. Has its own sources for material and is not a general market for outside contributions. Buys some short picture features of farm machinery developed in California for California use. Jack T. Pickett. Text and photos \$7.50 a column.

Capper's Farmer, 912 Kansas Ave., Topeka, Kan. Articles featuring Midwestern agricultural and farm home and family subjects, preferably illustrated. Photo shorts on farm labor-saving devices, how-to-dos. Cartoons. David W. Klinger. Varying rates on articles and photos, depending on quality, use, etc., photo shorts \$15 up. Acc.

The Cattleman, 410 E. Weatherford St., Fort Worth, Tex. Fact articles 500-3,000; fillers 4-5 lines; short verse. Photos only to illustrate articles. Cartoons relating to livestock. Henry Biederman. Varying rates. Pub.

Country Life in British Columbia, 207 West Hastings, Vancouver 3, B. C., Canada. Special developments in farm production methods and in marketing by primary producers, also farm research as it affects British Columbia. J. R. Armstrong. ½c. Acc.

Crops and Soils, formerly **What's New in Crops and Soils**, 2702 Monroe St., Madison 5, Wisc. Addressed to farmer seed-growers, USDA and college agricultural workers, county agents, agricultural teachers, seed, fertilizer, and equipment dealers, leading farmers. Reports of research results in crops, soils, and related fields, including farm equipment, insect, weed and disease control, 600-1,500. Fillers to 300 on new crop varieties, soil management, conservation practices; news of crops and soil personnel. Photos for cover shots. Cartoons. Sample copies available to prospective authors and artists. L. G. Monthey. 2c-5c, photos \$5-\$10, cartoons \$5. Usually acc., occasionally pub.

Dairy Goat Journal, Miller Bldg., Columbia, Mo. Articles pertaining to dairy goat field; rarely over 1,200 words unless run serially. Photographs. Cartoons rarely. Little freelance material is found suitable. Carl A. Leach. No fixed rates. Acc. Query.

Dakota Farmer, Aberdeen, S. D. Only material dealing with agriculture in the Dakotas is acceptable. Walter W. Martin. Editorial Manager. Pub. Query always.

Electricity on the Farm Magazine, 305 E. 45th St., New York 17. Illustrated articles to 1,000. Picture-and-caption stories. Cartoons. Photos. Hugh J. Hansen. 2½c, pictures \$5-\$7.50. Acc. Query.

Everybody's Poultry Magazine, Exchange Place, Haver 4, Pa. Articles 1,000-1,500, fillers 100-500,

all on poultry keeping in 19 Eastern states. Photos to illustrate. Cartoons. W. E. Clark, 1c-3c, photos \$3-\$5, cartoons \$5. Acc.

Family Herald, 235 St. James St. West, Montreal, Canada. Query on articles on Canadian agriculture. Children's stories for various ages, 1,000-1,800 words. Articles, usually with photographs, for teen-age girls, 800-1,500 words. (See pages 20-21 for further data.) Address material for children and youth to Joy Guild, Women's Editor. Stories \$20, varying rates on other material. Acc.

Farm Journal, 230 W. Washington Square, Philadelphia 5, Pa. Technical farm production material; inspirational, self-improvement, humorous (short), rural community, homemaking, and other features dealing with country living, to 1,200. Mostly on assignment; query. Kodachromes for covers; black and white photos to illustrate articles. Cartoons neither rural nor too sophisticated. Carroll P. Streeter, Editor. General material 10c up, no fixed scale on pictures. Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Fillers on farm operations. Emphasis on practical farm articles for the larger commercial farmer. A few nostalgic essays on rural life. No fiction, no poetry. Photos in color and black and white. Grant Cannon. 5c, color photos \$25-\$100, black and whites \$5-\$10. Pub.

Georgia Farmer, 1447 Peachtree St., N.E., Atlanta, Ga. Very limited market for articles; must be short and specifically tied to Georgia. Cartoons rarely. Elmo Hester. No fixed rate. Pub. Query.

Gleanings in Bee Culture, Medina, Ohio. Apicultural articles. Cartoons. Photographs. M. J. Deyell. \$10 a page, cartoons \$3-\$5, photos \$3-\$5. Pub. Query.

Horticulture, 300 Massachusetts Ave., Boston 15, Mass. Publication of the Massachusetts Horticultural Society. Experience articles 1,200-1,500 on gardening and plants. Photos (black and white and 4 x 5 color transparencies). Phil Clark. 2c up, photos \$3-\$5, transparencies \$50. Pub.

The Idaho Farmer. See **Pacific Northwest Farm Quad**.

Kansas Farmer, Copper Bldg., Eighth & Jackson Sts., Topeka, Kan. How-to-do-it agricultural stories 500-1,000, illustrated. No fiction. Verse by farm folks only. Photographs from within Kansas. Cartoons. R. H. Gilkeson. Varying rates, cartoons \$3. Pub.

Michigan Farmer, East Lansing, Mich. Articles by persons closely associated with Michigan agriculture. Verse chiefly by members of this group. Photographs. Cartoons. Milton Grinnell. Photos \$5-\$10, cartoons \$3-\$5.

Missouri Ruralist. Eighth & Jackson Sts., Topeka, Kan. Agricultural how-to-do-it articles, Missouri only. Most articles are by staff members. R. H. Gilkeson. Varying rates, pictures \$3. Pub.

The National Future Farmer, Box 29, Alexandria, Va. Organ of the Future Farmers of America (FFA). Sports fiction preferred though adventure stories are accepted; length 2,000-2,500 words; appeal to farm boys 14-21, 17 average. Most articles are staff-written, but a few are accepted from freelancers about activities of FFA members, agriculture, sports, hunting, fishing, etc.; 500-1,000 words with 8 x 10 photos. Cartoons. Wilson W. Carnes. About 2½c, cartoons \$5, photos \$5. Acc. Query.

National Live Stock Producer, 139 N. Clark St., Chicago 2. Articles with adequate factual data on marketing and production of beef cattle, hogs, sheep. Buys 6-8 articles per monthly issue. Study several issues of magazines before submitting. J. W. Sampier. \$50-\$250 an article. Cover photos \$10 up. Pub.

Nation's Agriculture, Room 2300, Merchandise Mart, Chicago 54. Publication of the American Farm Bureau Federation. Occasionally buys agricultural stories from freelance writers. Creston J. Foster.

New England Homestead, 29 Worthington St., Springfield, Mass. Articles mostly staff-written or assigned. Homemaking articles of special interest to

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New Mexico Farm and Ranch Magazine, 240 W. Court Ave., Las Cruces, N. M. General trends and outstanding-farmer stories from the farm-ranch field—in New Mexico only. Cartoons. Photos. Robert Stearns. Exclusive text 70c per published inch, exclusive photos \$4, cover photos \$5—lower rates for reprint material. Acc. Query.

The Ohio Farmer, 1010 Rockwell Ave., Cleveland 14, Ohio. Articles about Ohio farmers and their accomplishments, with good action photos. Material about Ohio farm homemakers and rural home improvement. E. W. McMunn. 5c a line. Pub.

The Oregon Farmer. See **Pacific Northwest Farm Quad**.

Organic Gardening and Farming, Emmaus, Pa. A magazine that stresses "natural methods of soil and plant care." Articles about organic gardeners and farmers and subjects of interest to them; also general gardening articles. Robert Rodale. \$35-\$70, black and white photos \$6, color transparencies for covers \$50. Acc. Sample copy and Author's Handbook available to prospective contributors.

Pacific Northwest Farm Quad, 404 Review Bldg., Spokane, Wash. Comprises four separate state farm magazines, **The Washington Farmer**, **The Oregon Farmer**, **The Idaho Farmer**, **The Utah Farmer**. Occasional technical articles to 1,500 words, mostly by local writers; always query first. No fiction except second serial rights of published books. Material largely staff-produced; some how-to-do-it copy bought. Photos. Cecil Hagen. "Modest rates; try to pay in proportion to quality." Acc.

Pacific Poultryman, Box 521, Palo Alto, Calif. Poultry management practices in the Far West 1,000-1,500; also shorter articles. Photos with how-to-do-it captions. Roland C. Hartman. 2c, photos \$5 up. Within month of acceptance.

The Progressive Farmer, 546 Rio Grande Bldg., Dallas, Tex. Not an open market for freelance non-fiction but purchases some fiction 1,500-3,500 words—stories appealing to entire family, preferably with Southern rural background. Eugene Butler, Editor. 4c up. Acc.

Rural Gravure, 20 N. Carroll St., Madison 3, Wis. A rotogravure magazine section used by more than 200 newspapers in Indiana, Michigan, Ohio, Wisconsin, Illinois, Minnesota, Iowa. Buys photo stories as well as individual photos on farming, homemaking, and other subjects of interest to rural readers. Query Robert T. Murphy, Editor.

Sheep & Goat Raiser, Box 189, San Angelo, Tex. Articles on sheep and goats (Angora breed of goats only). A few fillers. Cartoons. Photos. H. M. Phillips. Varying rates. Acc.

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Soil and Water, 309 First National Building, Temple, Tex. Articles 300-500 words (never longer than 700) in field of soil and water conservation in agriculture. Cartoons. Photos. Howard Boswell. Varying rates. Acc.

The Soybean Digest, Hudson, Iowa. Mostly written by staff or specialists. Interested, however, in any information about soybeans that is still new to readers of the magazine. Cartoons on order. Photos as arranged for. Geo. W. Strayer. Varying rates. Acc. Query.

The Stockman Magazine, 128 N. First Ave., Phoenix, Ariz. Personality articles to 1,500 words on stockmen and livestock, breeding, feeding, growing, cattle, sheep, horses, etc., in Arizona and the rest of the Southwest. Articles should be directed to two points: how to make more money through better methods in the cattle business; how to make the work easier. Glossy black and white photos. Fred Finter, Publisher. 1c, photos around \$3. Pub. Always query. Sample copy available to prospective contributors.

Successful Farming, 1716 Locust St., Des Moines 3, Iowa. A very limited market for freelance contributors. Articles; no fiction or clippings. Filler material cannot be returned. Query after reading the magazine thoroughly. Dick Hanson. Acc.

Turkey World, Sandstone Bldg., Mount Morris, Ill. Anything from a picture with caption to a full-length feature (1,000 words and 4-6 photos) concerning any phase of the commercial turkey industry; how-to-do-it slant preferred. John W. Hough. Full-length articles \$40, cartoons \$5, photos \$5. Acc. Query.

The Utah Farmer. See **Pacific Northwest Farm Quad**.

Wallaces' Farmer, Box 1311, Des Moines 5, Iowa. Articles dealing with farming in the Corn Belt. Much of the magazine is staff-written. Cartoons. Photos. Richard Albrecht. Varying rates for articles, pictures \$5. Acc.

The Washington Farmer. See **Pacific Northwest Farm Quad**.

Weekly Star Farmer, Kansas City, Mo. Farm news, stories. Photos. Rate not stated. Acc. Query.

Western Dairy Journal, 4511 Produce Plaza, Los Angeles 58, Calif. A regional publication serving the dairy producing industry in Washington, Oregon, California, Utah, Nevada, Idaho, Arizona. Interested in articles from this region: experiences with specific methods; also photo stories of dairy activities, procedures. About half of feature material is staff-written, one-third on assignment, remainder on basis of inquiries. Query with brief summary of contemplated articles. George E. Blosser, Managing Editor. \$1 a column inch, photos with captions \$5. Acc.

The Western Producer, Saskatoon, Sask., Canada. Subjects of general interest, with emphasis on rural material, Western Canadian anecdotes or history, 1,000-2,000. Fiction 1,500-2,000 with rural scenes, situations, humor—but nothing depicting farmers as hicks. How-to-do or general articles on theme, "Improve the farm home," 500-1,000 with photos, inside and outside shots of good farmsteads. Rural, scenic, unusual photos with captions of 100 words. Miss Lavada Robertson. 35c a column inch, photos \$2.50 up. Acc.

Wisconsin Agriculturist and Farmer, Racine, Wis. Timely articles maximum of 800 words, dealing with Wisconsin farm people or Wisconsin farm operations. Cartoons. Douglas Sorenson, Managing Editor. 2c, photos \$5, cartoons \$4 up. Acc.

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